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Meas. for Meas. I. ii. 152:

Save that we do the denunciation lack
Of outward order.

Othello I. iii. 90:

I will a round unvarnish'd tale deliver
Of my whole course of love.

King Lear IV. vii. 16:

The untun'd and jarring senses, O, wind up
Of this child-changed father!

Macbeth II. iii. 137:

Against the undivulg'd pretence I fight
Of treasonous malice.

Cymb. II. i. 65:

More hateful than the foul expulsion is
Of thy dear husband!

Wint. Tale II. i. 156:

There's not a grain of it the face to sweeten
Of the whole dungy earth.

Cf. also *Twelfth N.* V. i. 392, *Jul. Caes.* II. i. 196, II. iv. 34, *Othel.* III. iii. 259, *Cymb.* IV. ii. 196, V. iii. 45, *Wint. Tale* III. ii. 128, IV. i. 6. Cf. also Keats, *Ode on a Grecian Urn*:

What leaf-fringed legend haunts about thy shape
Of deities or mortals, or of both?

The frequency of this idiomatic word-order in and before Shakespeare assists, I believe, in corroborating Theobald's emendation of *habits devil* to *habits evil* in *Hamlet* III. iv. 162. It may be noted, first, that Q₂ prints no comma after *eate*.² This would make the clause *who all sense doth eat Of habits [d]evil* identical in word-order, and in nearly all cases in verse-form, with the instances cited.

The structure of the whole passage confirms this idiomatic reading of the clause. In the emended text we find Shakespeare's usual clear coherence,—here, as so often, indicated by balance and contrast:—*monster* : *angel*; *habits evil*: *use of actions fair and good*; *who all sense doth eat*: *likewise gives a frock or livery that aptly is put on*. The text reading not only destroys the balance in this last instance,—which, be it noted, contains Hamlet's chief point,—but it involves an absolute contradiction. Taken by itself, the clause *who all sense doth eat* would mean, 'who gradually dulls all sensitiveness' (to good as well as to evil). The rest of the passage then develops the contrary idea

that custom gradually sharpens our sensitiveness to good, so that it issues in good habits. The emended text, on the other hand, presents the idea as the whole context obviously demands; namely, that custom, which dulls our sensitiveness to the evil of bad actions,³ likewise sharpens our sensitiveness to the good in good actions.

Moreover, I venture the opinion, which is perhaps not susceptible of proof, that the rhythmic quality of the passage is greatly improved by reading according to the punctuation in Q₂, and according to the natural structure of the extremely common metrical phrase group to which I have called attention.

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THE EXEMPLUM IN ENGLAND

The Exemplum in the early religious and didactic Literature of England, by JOSEPH ALBERT MOSHER. New York: The Columbia University Press, 1911. 8vo. xi, 150 pp.

It is surprising that the field of medieval Latin fiction has been so neglected by American scholars. A few *motifs* in ballad, story and fable have been traced to their medieval Latin analogues; but nothing has been done in the literary history of the subject or in the editing of texts. Such works as the *Disciplina Clericalis* have, until recently, been almost inaccessible to scholars, owing to the rarity of the printed editions. It is only since the publication of Mr. Herbert's *Catalogue of Romances in the Department of MSS. in the British Museum*, London, 1910, that American scholars could form an idea of the enormous extent and varied interest of a part of the field. The great repositories of *exempla* remain unpublished and a judicious selection would have been of great value and interest. One, not very satisfactory, has just been made by a German scholar, while

³ Rolfe (*Hamlet*, revised ed., N. Y., 1906, p. 278), who explains the text as it stands, is obliged to assume the idea contained only in the emended text; explaining of *habits devil* as "the evil genius of our habits (that is, bad ones)."

² The passage is not found in the First Quarto and the Folio.

another German, Albert Wesselski, published three years ago a translation of a hundred and fifty-four *exempla* under the unhappy title: *Mönchslatein*.

It is a pleasure, then, to chronicle the appearance of a work in this field by an American scholar and to express the hope that his example may be followed by others. Mr. Mosher's task, as his title shows, was to trace the history of the *Exemplum* in the early religious and didactic literature of England. He is concerned more with the literary form of the *Exemplum* than with its value for the history of society; and the student of comparative storiology and folk-lore will be disappointed at the author's neglect of these topics. A more serious limitation was imposed by the lack of materials at the disposal of the author. He has used printed materials only and has not been able to consult the manuscript collections in England, notably those in the British Museum. Had Mr. Mosher examined the *Speculum Laicorum* he would have found that it contained many native tales. This is also the case with many other collections in the same library.

It was unfortunate that Mr. Mosher had completed his work before the appearance of Mr. Herbert's invaluable *Catalogue*. Had he been able to consult it he would have found that it contained a wealth of materials for his purpose. In speaking, for instance, of the *Gesta Romanorum* and Holkot's *Liber de Moralizationibus* he would have been able to discuss the interesting work "Convertimini," ascribed to Holkot by Mr. Herbert (*Cat.* pp. 116-155). He would have found on pp. 370-414 a complete analysis of the 579 stories in the *Speculum Laicorum*. Mr. Mosher says, p. 73: "As to the number of special collections of Latin *exempla* which were made during the late twelfth and early thirteenth century, it is impossible to determine." Some idea could have been given by stating that Mr. Herbert's *Catalogue* was devoted entirely to this class of literature and contained the analysis of one hundred and nine manuscripts and referred to over eight thousand stories. Many of the collections analysed by Mr. Herbert were made on the Continent, but some are unmis-

takeably English, as ms. Royal 7 D. i, which Mr. Herbert describes as "a collection of 315 edifying tales compiled in England in the second half of the thirteenth century, probably by a Dominican friar at or near Cambridge." This collection was probably one of the sources of the *Speculum Laicorum*, and, as Mr. Herbert says, "contains what appears to be the Latin texts used by William of Waddington for five tales in his *Manuel des péchés*. It also includes an early version (probably the earliest extant) of one of the *Gesta Romanorum* stories, Oesterley, No. 127, "Fuss ab." But it is unnecessary to continue, as I have recently pointed out in *Modern Philology*, vol. ix, pp. 225-237, the great importance of Mr. Herbert's *Catalogue* for all students of *exempla*.

I shall now consider briefly what Mr. Mosher has accomplished in his book. In the first chapter he defines the type and gives an account of the origin and development of the *Exemplum*. On p. 12, he accepts the usual statement that *exempla* were comparatively little employed before the opening of the thirteenth century. This was my own opinion (*Jacques de Vitry*, p. xix), but I am now convinced that it requires some modification. The late Professor A. E. Schönbach in his *Studien zur Erzählliteratur des Mittelalters*, Th. i, p. 12, says: "Aber diese Ansicht (the view above stated) steht, wenigstens für das 12. Jahrhundert, die Glanzzeit der französischen Predigt, in Widerspruch mit den Thatsachen." He cites Bourgain, *La chaire française au xiiie siècle*, p. 258, and Cruel, *Geschichte der deutschen Predigt im Mittelalter*, p. 155. Bourgain's statement may be offset by that of Lecoy de la Marche, p. 45, "Les exemples proprement dits sont rares avant le xiiie siècle." Schönbach further cites Wernher of Ellerbach and Honorius of Autun. I have not found any *exempla* in the *Deflorationes Patrum* of the former. There are, however, many in the *Speculum Ecclesiae* of the latter (Migne, *Pat. Lat.* vol. 172), which, I must confess, I had overlooked. Schönbach also cites Hoffmann's *Fundgruben*, i, 70, and his own *Altdeutsche Predigten*. I have found only two or three *exempla* in the sermons published by Hoffmann. There are some sixteen

in the first volume of the *Altdeutsche Predigten*, one in the second and none in the third. These may all be accounted for by the influence of Gregory's *Homilies*, which evidently was greater than I supposed.

Indeed, the whole of Mr. Mosher's second chapter, "The Exemplum in English before the coming of the Friars," is a proof of this influence of Gregory's *Homilies*. The principal works considered in this chapter are: the *Blickling Homilies*, Aelfric's *Sermones*, the *Wulfstan Homilies*, *Old English Homilies of the Twelfth Century*, and the *Ormulum*. In most of these *exempla* are used as by Gregory. They are, however, not very numerous and are taken largely from Gregory's *Dialogues* and the *Vitae Patrum*.

It is not until the third chapter, "The Latin Exemplum in England," that we begin to meet *exempla* of a more interesting nature than those above mentioned. It is a question whether such literary works as John of Salisbury's *Polycraticus*, Walter Map's *De Nugis Curialium*, Gervase of Tilbury's *Otia Imperialia*, Neckam's *De Naturis Rerum* and Giraldus Cambrensis's *Gemma Ecclesiastica* belong properly in this work. Mr. Mosher's notices of Odo de Ceritona, the *Gesta Romanorum* and Holkot's *Liber de Moralizationibus* might have been more valuable had he been able to consult Mr. Herbert's *Catalogue*.

The fourth chapter, "The Exemplum in popular homiletic Literature after the coming of the Friars," deals, among others, with the *North English Homily Collection*, the *Contes moralizés* of Bozon and Mirk's *Festial*. The sources of the first two have been adequately treated by Meyer and Gerould; of the third Mr. Mosher says, p. 110: "A study of the sources and analogues of Mirk's *exempla* offers a fruitful subject for research, although Dr. Erbe's promised second volume may undertake the matter." It is to be regretted that Mr. Mosher in this case, as in many others, has not gone more fully into the subject. He cites only the sources mentioned by Mirk himself and adds: "Many of the tales have no reference to their source other than 'I rede' or 'I finde,' but the above list is sufficient to indicate

the kind of narratives favored." Many of the *exempla*, the sources of which are not mentioned by Mirk, could easily have been traced and constitute some of the most widespread and attractive of medieval stories.

Of the works mentioned in the fifth chapter, "The Exemplum in religious Treatises and Instruction-Books," the only one that has not been sufficiently treated by others is *Jacob's Well* (edited by Brandeis in *Early English Text Society*, No. 115). To this interesting and little known treatise Mr. Mosher devotes about a page and a half and dismisses the sources with the words: "At regular and frequent intervals *Jacob's Well* has a pair of *exempla* taken mainly from the *Vitae Patrum*, Jacques de Vitry, Caesarius, *Legenda aurea*, and legends of the Virgin. The tales are therefore hackneyed, but they are frequently forged into a new glow by the striking diction of the zealous redactor." Here again many interesting *exempla* might have been mentioned, some of which are far from being "hackneyed." A few are: "Alexander's Precious Stone," a story well worth a monograph, see Herbert's *Catalogue*, pp. 109, 132, 392, 537, 538; the story of "Clerk Odo's Man," in *Speculum Laicorum*, Herbert, p. 377; "The two faithful Friends," from the *Disciplina Clericalis*, etc. In some the attribution is incorrect, as where, p. 186, "The English Witch who died unshriven" is prefaced by "Caesarius tellyth." It is, however, from William of Malmesbury, "The Witch of Berkeley," and occurs also in the *Speculum Laicorum* and elsewhere, see Herbert, pp. 403, 437, 690. Another very puzzling reference is p. 276, "The Means of coming to Heaven is to know ourselves," attributed to "Alysander in cronicis libro viii." The story occurs in Holkot's *Convertimini*, Herbert, p. 134: "Advice given by oracle of Apollo: 'Nothis elicors, id est, nosce teipsum.'" "Refert Elenandus in cronicis li. 8" (V. de Beauvais, *Spec. Hist.* xxix, cap. 109, among "Flores Helinandi"), "et hoc idem recitat Macrobius super sompn[i]um S[c]ipionis" (lib. i. cap. 9)." The above are but a few examples of the way in which Mr. Mosher might have made his work more interesting and valuable.

The sixth and last chapter, "Conclusion," sums up the results of the work. Mr. Mosher's conclusions seem to me correct, but are not based on sufficient illustrative material in the earlier part of his work. The various forms assumed by the *Exemplum* during its long history can be brought out clearly only by frequent examples given at length. The tendency to the secular entertaining story and jest should also have received greater attention, and, owing to lack of material, the specific English stories are slighted. The statement on p. 138, "Local color then became occasionally noticeable, though distinctive English characteristics were here, as elsewhere among the floating body of universal tales, sparse." Had Mr. Mosher been able to consult the collections analysed in Herbert's *Catalogue*, he would have seen that there are many specific English stories in the *Speculum Laicorum*, etc. A certain number are in Little's *Liber Exemplorum*, noticed by Mr. Mosher.

I have space left for only a few corrections and suggestions. On p. 33, Mr. Mosher speaks of "a Valerian noble," and so on the next page. The noble in question (Gregory, *Dialogues*, iv. 52) is named "Valerianus." On p. 41 we find: "An account of hell by a Scot returned from death," and on p. 42: "The story of Nial, the Scottish deacon, is broken up and told in parts through two sermons. It narrates how this man was dead five weeks and then returned to tell of the awful fire that awaited those who disobeyed God's law against Sabbath breaking." The inference is that the story itself is given in Wulfstan. It is not, but only references to it. Nial was an Irishman, as is understood by "Scot" and "Scottish." Where is the full account of the vision to be found? On p. 110 a story of Mirk's is referred to, which Mirk himself attributes to "the mayster of stories." Mr. Mosher mentions that the story occurs in Gower's *Conf. Amant.*, Bk. vii. 11. 1783 seq. It would have been well to add that it was taken from the third book of Esdras, cap. 3-4, found in the Appendix to the *Vulgate*.

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Les Femmes Savantes par Molière, edited, with introduction, notes and vocabulary, by CHARLES A. EGGERT. New York: American Book Company, 1911. 12mo., 187 pp.

Molière: Les Femmes Savantes, edited, with introduction, notes and vocabulary, by MURRAY PEABODY BRUSH. New York: Macmillan, 1911. 12mo., xvii + 165 pp.

Molière: Les Précieuses Ridicules and Les Femmes Savantes, edited, with introduction, remarks and notes, by JOHN R. EFFINGER. New York: Holt, 1912. 12mo., xviii + 225 pp.

Three editions of *Les Femmes Savantes* in the space of twelve months! This is more than the most devoted admirer of Molière could have hoped for. Some might even fear that such an abundance of good things might create a feeling of *embarras du choix*. Fortunately, the nature of the editions is sufficiently varied to satisfy all needs, that of Professor Eggert being intended for beginners, those of Messrs. Effinger and Brush for more advanced students, although a complete vocabulary also accompanies Professor Brush's volume.

It is a pleasure to be able to state that all three editions have been made with care. The best sources have in each case been consulted, and a judicious choice, on the whole, has been made from the abundant material on hand. Besides, these neat and pleasing little volumes are remarkably free from misprints.

I cannot help regretting that Professor Eggert has thought it necessary, from what some might call an exaggerated sense of propriety, to leave out of the text "a few lines of no special value, and in what now would be considered bad taste." If some of Molière's plays, rarely read in class, are in need of such expurgations, this is hardly the case in the present instance. Henriette is an eminently proper, sane, and sensible young woman. Her remarks, very innocent after all, merely show that the French of the best society ever expressed their thoughts with more freedom than the Anglo-Saxons of to-day; and this observation, if the students can make it with such anodine shocks to their